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THE COOL ROOM.

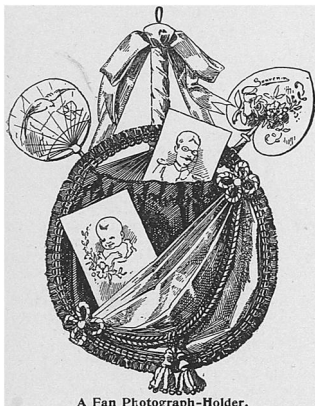
By MRS. OLIVER BELL BUNCE.

FOR the warm days in every home a cool room is needed—that is, a place where tones and tints are not highly-colored or flashy, where the hues selected are of a delicate nature, and where the atmosphere, by its apparent coolness, is a tonic to the nerves.

We are told there are two colors which act on the physical frame—blue and green. And so, when a room is finely equipped in either, it becomes a boon, a treasure for the tired woman whose solace is rest and quiet.

So, of all colors this season, the delicate green is the inspiring one. And these charming tones act as a wonderful helper when the thermometer is up in the nineties.

In the furnishing of all rooms the woodwork should be the first consideration and the basis on which the general treatment is given. If green is the one selected, the lightest of tints is the best,—that regular old-time apple green, so comfortable to the eye, so clean and cheerful.



A Fan Photograph-Holder.

With this the wall covering next presents itself. The market overflows with designs and patterns in this same tone,—artistic specimens for a mere song. Many of these are in cream white, in which a vine-leaf or a conventional design is the scheme, and when hung is a charming background for pictures and the like.

Now, if the ceiling is low, beware of the frieze. A gilt rail is all that is necessary, for the height of the room is increased by this simple ornamentation. Low ceilings should be treated carefully. A cream paper with dot or silver star makes a capital scheme and adds to the general effect.

Still, there are other methods which can be adopted for the furnishings of side walls. A cretonne in green can be hung instead of a paper, in some small figure or running vine on a cream ground. This looks exceedingly well with the woodwork, and when completed has a cool appearance, and gives to the room a "dainty look."

The next step is the floor covering. For this cool room there are three ways to furnish. The first is a shellac for the plain pine boards. In some artistic houses this has been done with great success. Over this floor can be placed small or large rugs of Japanese make. For this season the wood fibre rugs are the novelty. They come in every color, with deep fringe at ends, and are very attractive in appearance, also at a price most reasonable.

As for furniture for this cool room, the enamel set is the best. But to make this white wood very acceptable a pretty decoration is needed. This can be given by an outline of gilt, which aids greatly this ornamental scheme. For the headboard of the bedstead a motto is a charming device. For this "Sleep give thee all his rest" is very appropriate. This can be lettered in green outlined in gilt. For spreads, there are lace sets, or quilts, in Dresden figures, or, better still, for warm weather, the spread Mitchelline.

Curtains for summer should be selected only for one purpose—a shade to shut out the sun. In artistic houses the rolling blind meets all the requirements. Yet, it taste prefers, the green linen shade is an excellent window furnishing. With either of these the sash curtain can be used. For the cool room there is scrim, dotted Swiss, India silk, but the best are the China silks, in green and white, which are "too lovely for anything." These window dressings should be hung by thin brass rods and fall in graceful folds, the curtains themselves being so easily adjusted that they can be pushed aside.

There has been no season for years past that has catered so much for summer appointments as this one. For lounges or sofas we have the denims, in pale shades of green. The new covers are loose, and in the middle is a medallion of linen etched in a floral or conventional design. This is ornamented with narrow linen braid, or couched in graceful lines, forming an artistic centre-piece. With this come pillows to match of the same material and in the same design, also table-covers, the whole forming an admirable device for this cool summer room. Then, there is, besides these decorative affairs, a screen. The frame is of polished cherry-wood, its three divisions being in the same tone of green, with medallions to match.

As a finishing touch there is an enameled writing-desk, with a floral design in green outlined in gilt, chairs of different kinds treated in the same way, well cushioned in delicate green silks.

For it is the cool room that brings repose, that invites sleep, that brings to the body health, and makes the mind cheerful, happy and contented.

HINTS FOR AMATEUR PHOTOGRAPHERS.

TO PREVENT chemicals running down the side of the bottle when pouring, coat the rim of the bottle with paraffine wax by dipping the mouth of the bottle in the melted wax.

All trays must be washed after using. The decomposition of chemicals in an unwashed tray will often spoil fresh solutions if put into the tray. Never leave solutions standing in trays; when through using turn the solution into a glass bottle. When not in use trays should be turned upside down on a shelf or table.

Developing solutions should be filtered between each using. Bits of film often come off the plate, and if left in the developer will settle on the plate and cause a spot on the negative. The better way is to filter a solution after using and before returning it to the bottle.

It often happens when traveling that a dark room is not always to be found in which to change plates in the holders. The provident amateur carries a candle with him, and when no dark room is convenient he lights the candle, sets it under a table, and changes the plates on the table. This can be done with perfect safety if care is taken, that no reflected light strikes the plates. The plates being in the shadow, and the light from the candle being rather dim, the plates are not injured any more than by a red light.—*Harper's Round Table.*

WOMAN'S FAD FOR CHIP CARVING.

By ELEANOR LEXINGTON.

THE maiden of this end of the century has added a new accomplishment to her repertoire of arts and sciences. It is chip carving, the most delightful and "ladylike" work imaginable, a veritable fancy work, which one can take up as easily as a bit of knitting or embroidery. It has the advantage of wood carving, which requires such a vast paraphernalia before one can begin operations, and so noisy is the doing that one's companions must be long-suffering or—deaf.

A novice might begin with a book-rack, one of the miniature kind which holds half a dozen or so volumes and stands on the library table. This, made of white wood, can be bought for exactly ninety cents. The two ends are all that require carving. The pattern, which is usually one of geometrical design for chip carving, is drawn or traced with lead pencil. Then, with tool in hand, one sits down at one's ease, in the corner of the drawing-room, for the litter of chips is nothing to speak of and can be easily kept in the lap. Only one tool is required for the work an amateur will do; it is a "straight" tool, and costs about twenty-five cents. It can be purchased at any hardware shop, and must be fitted with a wooden handle and extremely sharp. Indeed, it is the sharp tool which makes the successful carver, as, in all good work, great care must be taken of the tools.

The design is left in relief and the superfluous wood carved away. If, by chance, a bit of the design is chopped off, it can be glued on and will never show. However, the carver, after some practice, is not apt to make mistakes of this sort. As the design develops under one's hand, the work becomes quite as fascinating as embroidery of the most seductive description; it is rapid work too, and two evenings ought to suffice to carve at least one end of the book-rack. When the other end is finished the whole should be colored. A bottle of black walnut stain will be the next investment and two coats are usually required. Then behold! Your book-rack finished and a thing of beauty, ready to present to a friend or to appropriate to one's own use. It must be borne in mind that geometrical designs are the best for chip carving. They are very easily transferred to the surface of the wood by means of tracing paper.—*Minneapolis Journal.*



A Simple Letter-Holder.